

SavagePink

Hi, I'm
John Smith
from
Autistic
Behavior...

Read about us
in here, plus a
great Dead Kennedys
interview, Crucial Truth
the Mob, Sadistic Exploit
Informed Sources, X,
the Kater Street
bust, and lots
more!!

only
50¢

ISSUE 10
volume 2

AHEM.....

BUY THE TRUTH, BUY SAVAGE PINK.....that's what (believe it or not) the Bob had to say about us in their latest issue, which I guess is a compliment, we'll have to use it next time we run for political office. No, actually it's a sign of the times. I think Philadelphia is finally waking up to the fact that making others look bad is not the only way to make yourself look good. Let's hope we really are seeing an end to all the notorious backbiting that has become legend in our scene--all that did was make the whole city look bad. The word this month seems to be UNITY, which is a joy to our ears here at Savage Pink. I think by working together for our common goals we can really build our scene up to what it should be. The main thing the hardcore scene is lacking right now is a regular venue. Word has it that more than one party is scouting around for a new locale but the going is tough. Just when you think you find a great place, you notice a \$150,000 condo going up two doors down. Is no ghetto scared??? Rumors are circulating that Love may consider trying hardcore one night a week. We should all push for this and when given the chance, be on our best behavior and not destroy everything. Go destroy the fucking East Side Club if you feel violent--direct yourself at something that needs it. Our days are numbered if we don't establish a regular place for bands, local and otherwise, to gig. This is the Summer of Hardcore--let's make something of it.....I suppose this is the time to mention the violence that occurred at the DK's gig in Kensington. I've heard so many conflicting reports and the only thing that seems certain is no one wants to take any blame.. It's really fucking amazing that we were the targets of BOMBS, no less. I saw the seed of UNITY that night and we've got to let that seed GROW and start to look after ourselves and our own. Petty arguments and differences in taste have to be forgotten when it comes time to defend ALL OF US....I think you, everyone, will really enjoy this issue--be sure to take the time to read all of the Dead Kennedys interview, and follow up with Part Two next issue--all kinds of good stuff came out when we talked to them...a quick word about our frequency--we've slowed down to about every six weeks now because there's just not enough to cover--let's get to it, people!!!! for now..... *Raine*

THOSE INVOLVED:

Allison Raine
Andrew Liberte
Shirley
Ronald Thatcher
Richard Metz
Joey Swindle
Chastity B.
Boo Boo
Chelsea Mann
and a few who
don't know it

THIS ISSUE IS DEDICATED
TO ALL THOSE ARRESTED AT
KATER STREET ON AUGUST 7
FOR THEIR DEDICATION TO
THE SPIRIT OF PUNK.
GOOD LUCK TO THEM ALL AT
THEIR HEARINGS.
remember...
Stand strong stand proud
Chant your feelings loud
Stand strong stand proud
Don't accept the crowd
Stand strong stand proud
We'll rise and they shall fall
Stand strong stand proud
One day we'll show them all
VICE SQUAD

SAVAGE PINK AT:
1248 Day Street
Phila., PA 19125

We are trying to compile
an A-Z of Philly bands.
Everyone please contact us!!!

Cover Photo by Boo Boo
We apologize to Ronald
Thatcher for forgetting
to credit him for the
Disarmament/Circle Jerks
piece last issue.

Special special thanx to
Nancy P. for all the work she
did to help get this issue out



LETTERZ

Speak up!
Address yourself to:
1248 Day Street
Phila., PA 19125

July 8, 1982

Dear Anarchists:

Regarding Rienzi's "Calling All Punks" article — I.W.W. stands for Industrial Workers of the World, not International Workers of the World. Just for the record.

Red Rose

Allison Raine,

Thanks for sending an issue of Savage Pink. It's really good to read something about punk written by someone who actually cares about the music and not sales at the newsstand. Also, thanks for your interest in the Columbia scene. It will probably be a surprise to you, but, there are actually people in the South who enjoy innovative and intelligent music (however, a large percentage of them are originally from the North). There are a number of serious musicians in this town, although their attempts to form bands are short lived due to the small number of followers and the fact that people here are so apathetic and devoid of devotion. We get our share of mediocre "new wave" bands from the larger cities in the surrounding states (Atlanta, Raleigh, etc), but very few that are interesting or original. A few exceptions would be Nervous Tentions (now deceased), Rhythm of Discipline (same frontman as N.T.), and Vietnam, Vietnam are from Georgia and haven't played here for quite some time (I wonder if they still exist). Otherwise we depend on the local campus radio station, WUSC, and our own records for musical entertainment. Wish us luck, though, the few dedicated punks (and we really are) are still trying to set this town on its ear. We're not just sitting around doing nothing.

Bored in Dixie,

SCOTT

P.S. Please send your next issue, I'm trying to inspire my cohorts into helping me start something in the way of subversive literature.

Dear Savage Pink:

We are part of the anarchist study group in Philadelphia and want to respond to the "Anarchist Manifesto" which appeared in Vol. 2, Issue 8. It is really good that a large number of punks are interested in anarchist politics and are making efforts to understand them better. Anarchism is the only real alternative to the mess both capitalist and communist, in the world today — because it demands that all power and responsibility for every aspect of people's lives be in their hands.

In the "Manifesto" there are a few statements we want to disagree with, either because we feel they are not truly anarchist, or that they are misleading:

The first is, that anarchists support the Guardian Angels. Most anarchists are really suspicious of the Guardian Angels. They resemble the Brownshirts of Fascist Germany in some ways, and may be only a private army for Mr. Curtis Sliva. Also they are not responsible to the community and act like a counter-police force. Sometimes they actually pick out punks or gays to have some macho jollies with.

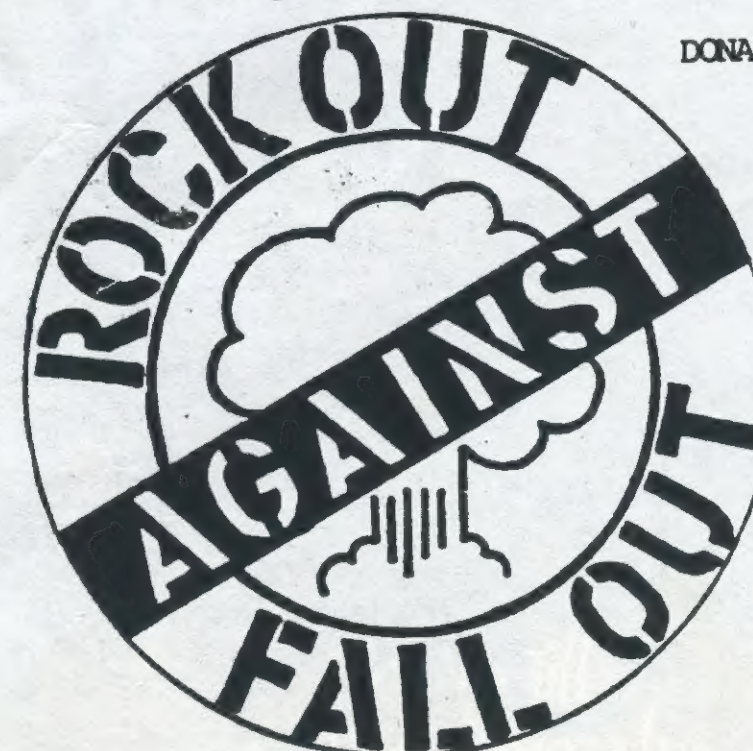
A second point is about Yippies. They have practically nothing to say about anarchist practice and would rather organize reefer smoke-ins than productive politics.

A third point is about the "Manifesto" talking about underground anarchism doing all sorts of romantic, criminal things. These statements are dangerously misleading! If there was any truth to them, they would not be advertised in a fanzine. Most anarchist political work is done in broad daylight, or at least in twilight — because it is a struggle for the spirit of the people. The Red Brigade is not anarchist. It is an off-shoot of the Communist Party and has no more interest in freedom than other Communists. The Anarchist Cookbook is a real book but very unreliable. People should leave it alone, or they will be blowing up their friends and themselves. Most anarchists have no interest in terrorism and it's wrong for the "Manifesto" to emphasize it so.

There were several good points in the "Manifesto." There is much that is good in the anarchist ideal. In Philadelphia there are lots of opportunities to get involved. Anarchism was once a very big movement, although you'll never hear about it in school history books. The state, the businessman, the army, and the church rule through violence, hate and ignorance. Anarchism abolishes this through love, mutual aid and responsibility, full expression of our desires, and the right to "live" our lives.

Keep up the work.

DONALD & MICHAEL



Stolen
from
Overthrow

CAN YOU HEAR ME???

by Nancy Exploit

Despite the lack of venues, the Philadelphia hardcore scene has been struggling along and lately things have been pretty good - local bands are receiving the national attention they deserve, out-of-town bands are recognizing Philly as more than just a pit stop before New York, and a certain degree of unity was felt at the recent DK Starlite show. But we still have a long way to go before we can equal DC, NY, LA or Boston.

However some really fucked up things have been happening that need to be brought into the open. For example at the recent Elks Center show with Sadistic Exploits, Public Disturbance, Crucial Truth and the Mob there was so much damage done (bathrooms destroyed, ceilings ripped down, graffiti etc.) that the Elks now refuse to rent their hall to us. Although the Elks Center was not the most acoustically tuned hall, it was all we had. In all the cities that I've named above the scene is mostly run by the punks themselves and this type of damage rarely occurs. Why does it happen here? Do the punks feel they must live up to the reputation that the media has given them? At any rate, you cannot expect promoters and bands to go out on a limb to do shows if this kind of shit is going to happen. To me, this is not what being punk is all about.

Punk is a force that must be recognized as what it REALLY is. We enjoy music that is made by kids like ourselves - music that is

unadulterated by equipment to make it sound "prettier" with lyrics that say nothing at all or are telling about some form of life we will never see. Most of us are rebelling against a society that says we must live a certain way - go to school, get a job, get married, have kids, save money and die before we ever get around to enjoying life. Right now, some big fucking corporate jerkoff tells us how to dress, what music to listen to, what trends to follow. We are expected not to know what is going on in the world around us; to be part of the crowd, never an individual; to go with the flow and not threaten to change the status quo. Anyone who attempts a change is immediately chastised by society. Punks are labeled "troublemakers", "radicals" and "freaks" by the media. TV shows exploit us, record companies ignore us, clubs and promoters try to capitalize on our music. We are feeling the same oppression minorities have felt throughout time.

Our only alternative is to become united - stop fighting each other and stop destroying our own scene. We then become a force that must be reckoned with. It doesn't matter whether you're from Ardmore or Audubon, NJ; whether you're a skin, a skateboarder, or an anarchist; whether you went to the Hot Club or just attended your first Elks Center show last month. We must control our own scene and UNIFICATION is the only way we are going to change the fucked-up society and system we are now forced to put up with.

CAN YOU HEAR ME??? is a monthly soapbox where YOU do the shouting.

HYMNAL - \$1.50

314B William Cannon
Austin, TX 78745

great zine w/ lots + lots
of local stuff, reviews (live
and more) lyrics + comix
loads of pics. Bands like
Toxic Shock, Big Boys, MDC,
Mydolls, Butthole Surfers,
Dicks, Pagans, Crotch Rot...

PROPAGANDA - 25¢

90 Yee Apt. B

155 East 2nd Street
NYC NY 10009

First issue is a simplified,
illustrated, punk-related
definition (or should I say
explanation) of Anarchy.
Really great. Second issue
promises to be misc.

FLIPSIDE - \$1

PO Box 363

Whittier, CALIF. 90608

polished LA zine loaded
with letters + live reviews,
interviews, lots of pictures
mostly hardcore

Fanzines

FORCED EXPOSURE - \$1

76 Bromfield Street
Watertown MA 02172

Boston-area mag w/
gang green, FU.'s, extensive
record reviews + more. great
photos!!!

STRAIGHT EDGE - 75¢
2 Spindle Road
Hicksville NY 11801

The name sez it all for
this NYC based zine
that also covers + the
midwest, DC + Finland
to name a few. Highly
recommended

SUBURBAN RELAPSE

P.O. Box 610906

N. Miami, FL 33161

has changed format. new
ish includes Black Flag,
Modern English, Birthday
Party etc plus FLAVOID

MORE ZINES:

BORINGTON JOURNAL
2421 Nassau Drive
Miramar, FLA 33023

DAMAGED GOODS
8 Wyngate Place
Great Neck NY 11021

NOISE NEWS
566 LAGuardia Pl.
9th Flr. NYC 10012

Assasin of Youth
PO Box 261
Rochelle Park NJ 07062

SICK TEEN
708 St. Joseph St.
Green Bay WI 54301

OBZENE
P.O. Box 1343
Cincinnati, Ohio 45201

The above zines are hopefully all still
kicking. A great thing to do instead of
sitting around being bored is to send for these
zines. Send \$1 to help with postage or at
least a couple of stamps. Checks or money
orders made out to the mag's name are
not recommended as most zines aren't rich
enough to have bank accounts in their name.



i'm just a vision on your tv screen
just something conjured from a dream
seen through your x-ray eyes
a see through scene the image is
no images it's not what it seems
my limbs are like palm
trees swaying in
no breeze my body's
an oasis to drink
from as you please
i'm not seeing
what i'm meant
to believe in your
non excuse for
human
being
it's not
plain to
see i'm
playing
with me
a photo-fit of
loose ends
framed in 3D seen
through your
x-ray eyes a see
through scene
the image is no
images it's not
what it
seems...

Pics by Jill
Furmanovsky

Independence Day

On July 3rd, Nancy Ex-ploit and Lee Paris (Donny and Marie Productions) brought down two great NYC hardcore bands and got together two local bands, one brand new and one a little over a year old, for the best Fourth of July celebration we could hope for.

Public Disturbance from NJ started things rolling with their first-ever Philadelphia set which was a pleasant surprise and showed us a bit of things to come for these Jersey boys. (Check them out further, elsewhere in this issue.) The Mob from New York played fast, fast "Mob-style" mosh music that doesn't give your feet a break. The gang of New Yorkers down for this gig made the Mob feel right at home and as the Philly folks gradually came of shock after a long dry spell without live music, they joined in too.

Crucial Truth (formerly the . . . ah fuck it, everyone knows that already) (and shit) totally blew the now-awakened crowd back ten feet, only to pick them up and drag them forward again with their powerful sound. Gary paced the stage like a caged (skinhead) leopard as the band slipped into gear, disappearing into the wings for a split second and emerging with a flaming U.S. flag in his hands. The perfect anti-tribute for the Fourth. Crucial Truth are the top NYC band now in my book. Make every effort to see them if you haven't already.

After a seven month absence from the Philly stage, Sadistic Exploits made a triumphant return that left no one guessing who the crowd was most excited about seeing. You'd almost forget that they were Philadelphia's most hated band from the welcome they received. And you'd start to wonder who recorded the "Anarchy for Freedom" single using their name. This band has raced leaps and bounds to become the force they are today. They greeted the home-town crowd with as much enthusiasm as they were met with, introducing a host of new songs and debuting my current fave, "Power and Greed." The band gave an all-out performance, and surprise! surprise! Robbie's mohawk stood the test of sweat and time without a wilt.



at
Elks

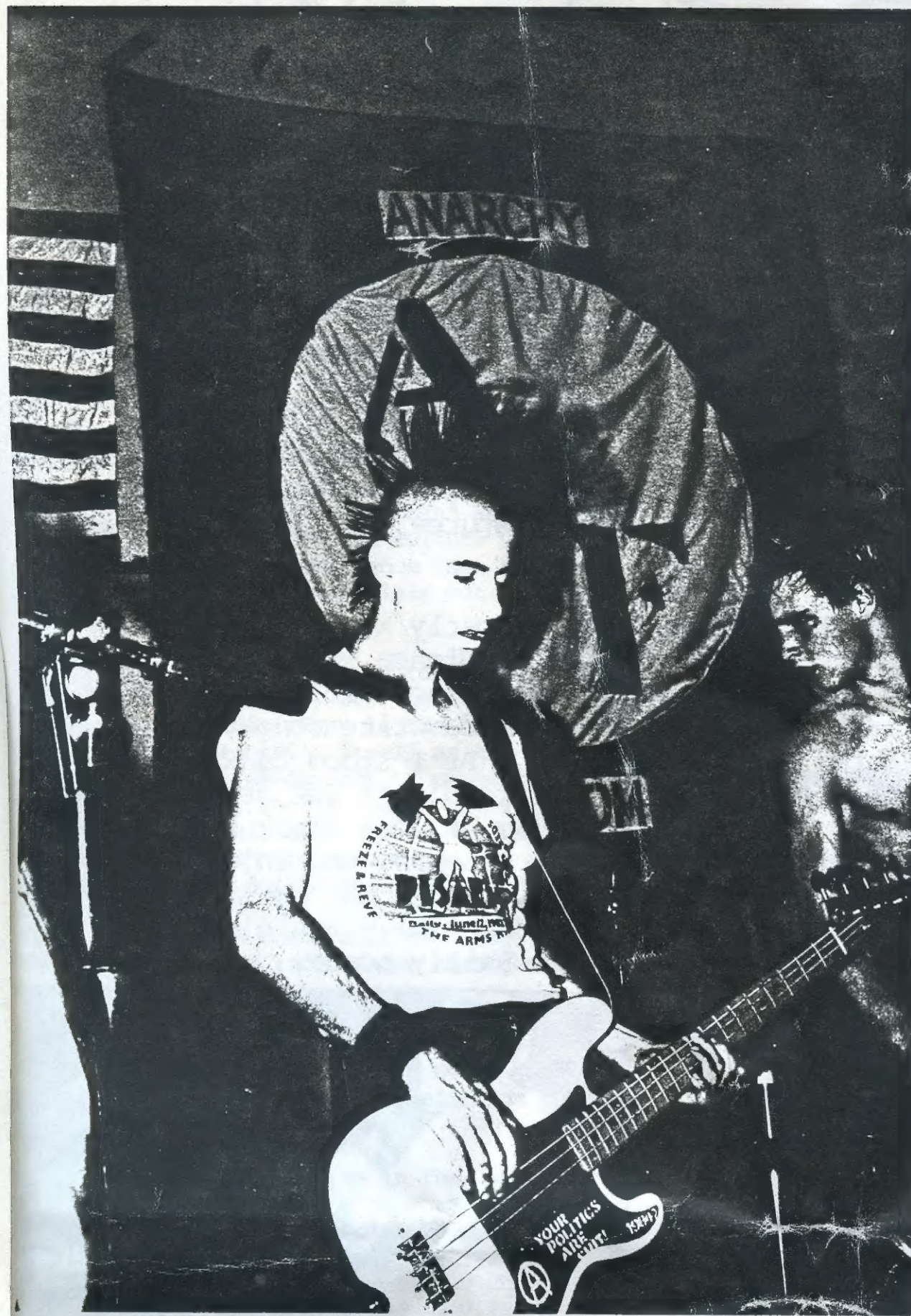
Sadistic Exploits Crucial Truth the Mob Public Disturbance



The
Mob →

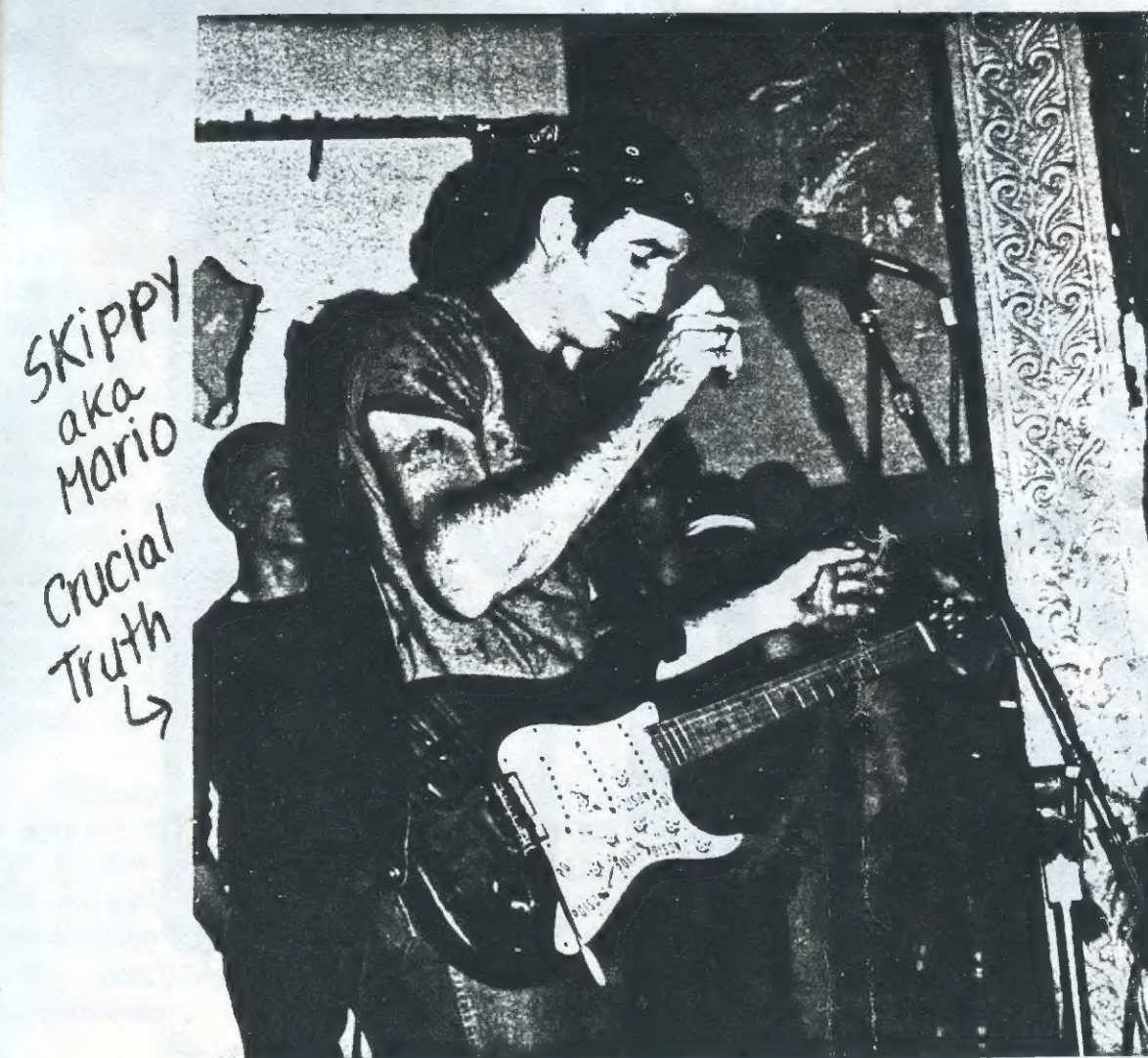


Public Dis urbance



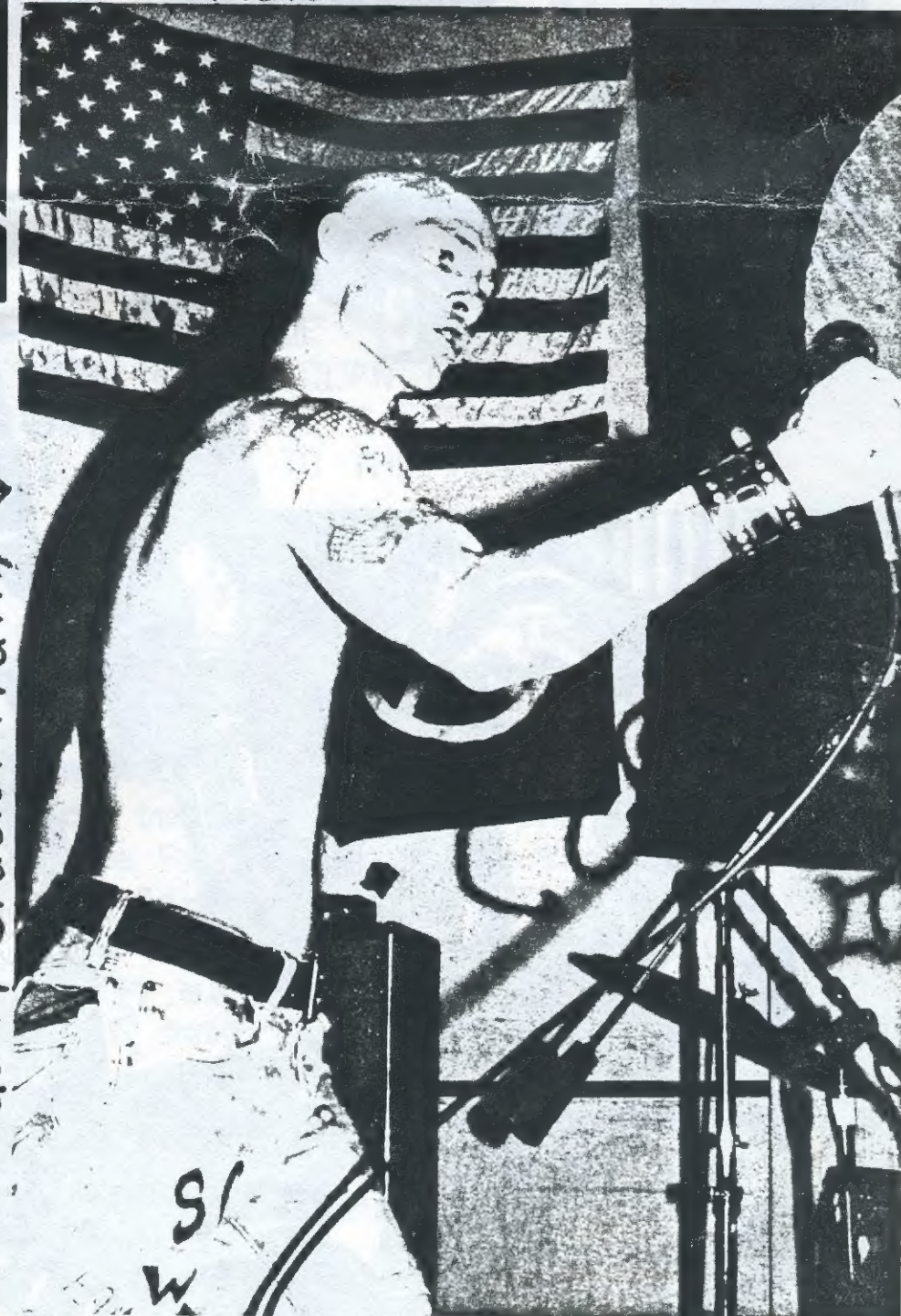
Robbie
← Exploit

→ Bryan K
Exploit



SKIPPY
aka
Mario
Crucial
Truth
→

Garry (Crucial Truth) →



S/
W

X

by JOEY SWINDEL

LONG MARCH - 7/7/82

I arrived about 9:30 and the line was halfway down the block. I made my way upstairs after paying the ridiculous \$8.50 for two bands. I saw a few of my friends; Tommy, Nancy, Mike, etc. The D.J. was playing lousy music.

When Informed Sources came on, I expected to hear the same kind of high-power thrash music I heard at Action Ritual. They were a lot slower, but still good.

Most of the audience had never been to a punk club, so they did not know the meaning of the word "slam". There were a few small disputes, but everything went alright.

When "X" came on I was properly keyed up, and they were fucking great. The audience went wild! It was the greatest slamming in a long time! The band was great! They played all my favorite songs; Sugar Lights, Los Angeles, etc. As I stood back to rest, I took a good look at the crowd. It was great; punks, skins, hippies, long hairs and some black kids who came off the street, all slamming and enjoying the band. It was truly great. This was one of the best gigs I've been to in a long time - and hopefully it opened a few eyes to the Philly scene.



In the Wake of CHiPs

-RONALD THATCHER

I have been seeing several of the various punk offerings from the media, most notably the CHiPs episode on the idiot box.

My first reaction was that it's a good sign. When the media and corporate Amerika go out of their way to smear a cultural phenomenon, we must be doing something right. Punk is obviously too independent to be tolerated. The fashion industry and culture vultures of the system depend on marketing "youth" and manipulating any kind of sub-culture for their own purposes. While some bands lean towards selling-out, most of punk exists out of commitment.

Rock and roll and the counter-culture of way-back-when have been, for the most part, molded into a trend. Punk is the only outgrowth from rock that maintains itself as an alternative. Who needs past or present rehashes of rock tradition, when a completely viable alternative is available? There are bands who are alive and stand for something, who are separate from the established music industry. Fanazines in every major city offer an alternative to the commercial rock mags, and there's alternative radio shows throughout the country.

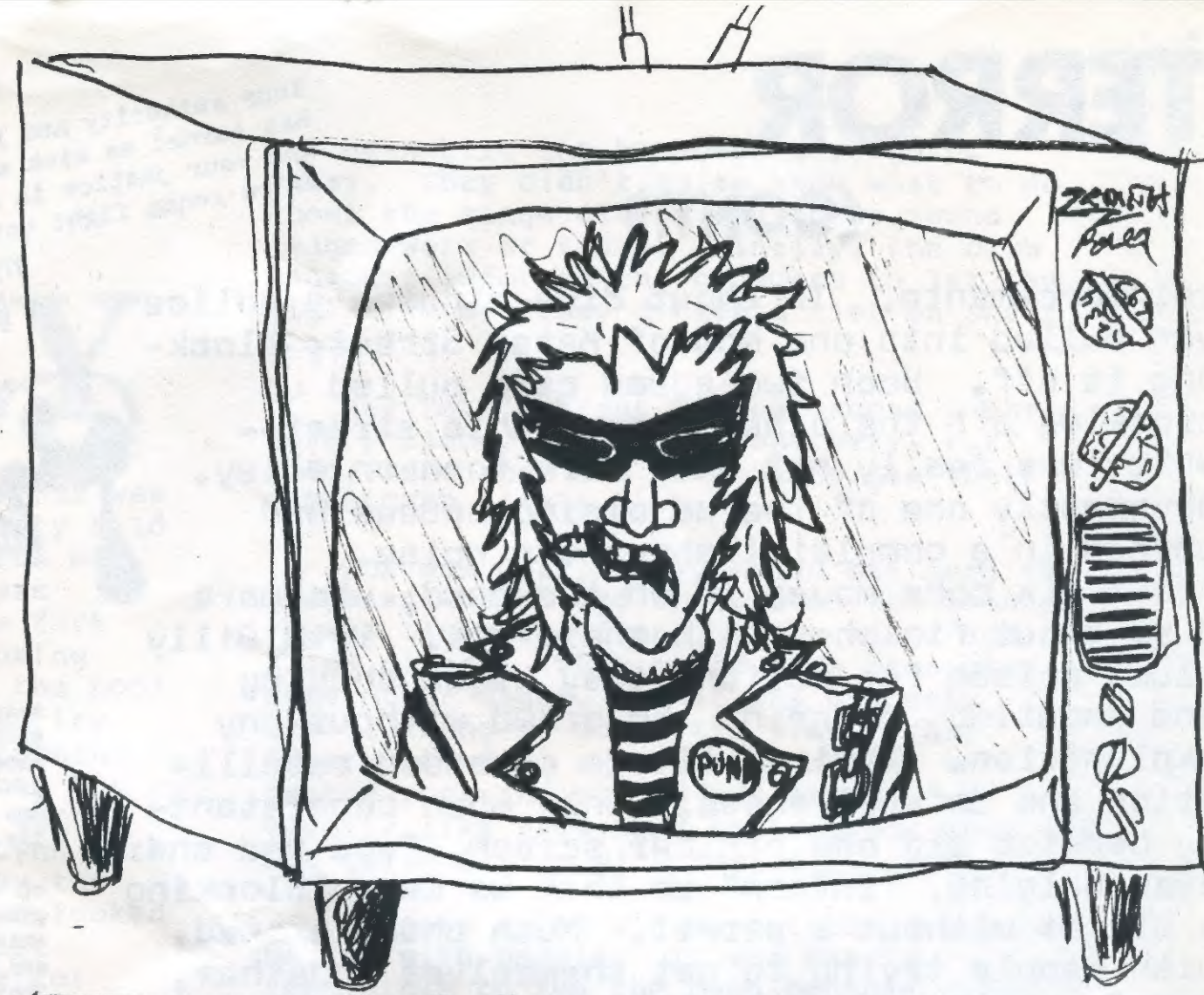
This directly contrasts with the rock t-shirt/Warner Brothers/Rolling Stone-Creem/Electric Factory Promotion exploitation and mega-buck profit schemes.

It does not surprise me in the least that punk is trashed, seemingly on a regular basis. In a way, the warped presentations of punks in the media may even serve as a catalyst to stimulate further growth within the underground music scene (although that's not quite the intentions of the creators of these fantasies). However, many problems could arise from this.

Every stereotype has two types of dupes. The first is obviously Mr. and Mrs. Normal, who believe in any image presented to them, be it racial, sexual, cultural or otherwise. The second is the fool who picks up on the image and lives the self-fulfilling prophesy, by becoming the type of character as in the role created for him or her.

I can imagine some jock-type watching CHiPs and identifying with the moron, who's supposed to be the average punk. They called this lead character Trasher - his two friends were Potato Head and Fido. Besides intensified harrassment of punks, the media could produce a breed of idiots, who's only exposure to punk came from CHiPs, talks shows and Serena Dank. Maybe "undesireables" will stay away, but it's also possible that more idiots will be among the ranks, as a result of this.

Anyway, rumor has it that CHiPs is planning a sequel to their punk episode. NBC is asking for punks nationwide to come to their studios for unlimited trashing. Since it would be near impossible to get everyone there at the same time, everyone's welcome to do so, at their own convenience. Tell them Trasher sent you.



Terror on a Summer's Day

DOWN ON THE STREET
GIVING POOR THE HEAT
WITH THEIR CLUBS AND GUNS
DOIN' IT ALL FOR FUN

by raine

DEAD COPS...

BIG BAD AND BLUE
THEY'RE IN THE CLAN TOO
BRUTALITY IS THEIR SPORT
WE'LL PUT 'EM TO THE TORCH

M.D.C

On August 7th a group of about 150 punks were out to enjoy the summer sun and have a good time. A gig by Minor Threat had been cancelled the night before, and it was a welcome chance to get together and enjoy ourselves. The Proteens ripped through a killer set, my favorite being a roaring cover of "Under the Boardwalk". There was lots of friendly slamming and skanking going on, lots of beer was flowing and there was a smile on almost every face. Autistic Behavior showed up to play a set and things were rolling long just fine when two cops walked up with billy clubs loose. They moved about one third into the crowd and taking a breif look at the slammers, decided to call for

continued over 8

TERROR

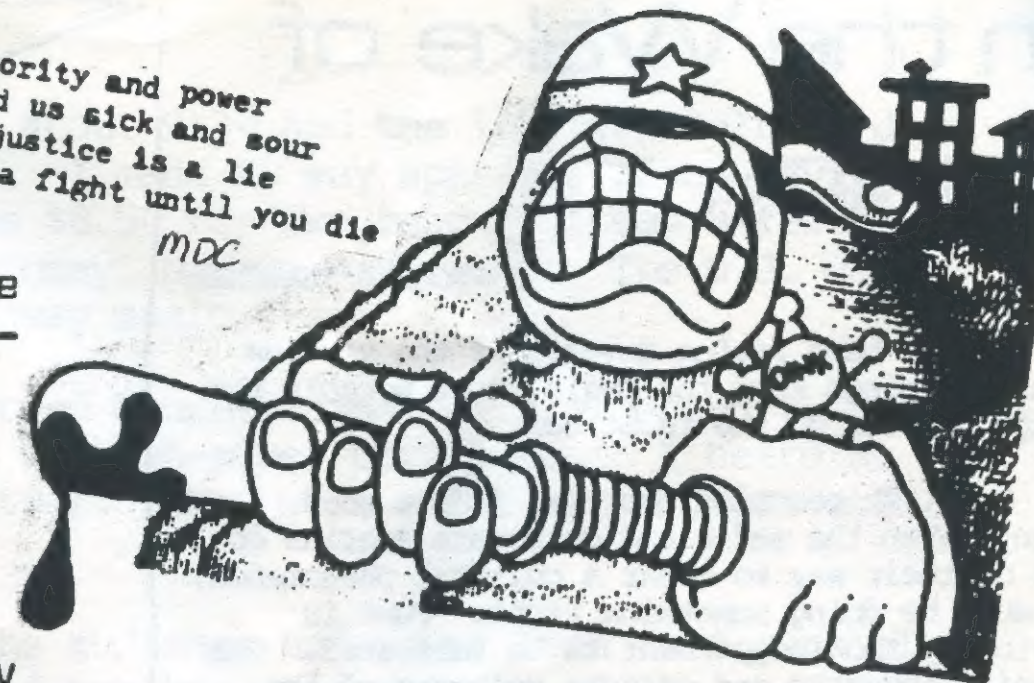
(CONT.)

reinforcements. In about five minutes a police van pulled into one end of Kater Street, blocking it off. Soon two squad cars pulled up blocking off the other end of this street-- which was really not much more than an alley. Apparently one of the adjoining houses had phoned in a complaint about the noise. About six cops moved in on the band, who were just about finished with their set. With Billy clubs poised for action, they began shoving and shouting, ordering the crowd without any explanation. Their attitude demanded retaliation and defensiveness. Only when consistently berated did one officer scream, face red and eyes bulging, "inform" us that we were "blocking a street without a permit. Much chaos ensued, with people trying to get themselves together, and for the most part, OUT of there. A few stalwart punks resisted VERBALLY and were PHYSICALLY abused and placed under arrest. Most of those taken into custody were because they didn't jump when the Big Bad Wolf said to. There were nine punks taken into custody in all

Everyone placed under arrest was then taken to the district station where we divided into "juveniles", "females", and "males" and placed in holding cells. After some time the "females" were again cuffed and loaded into a van for a ride back to the infamous "roundhouse" for "processing". The "males" and "juveniles" were processed right at the district. Everyone was placed in holding cells and taken through the routines of fingerprinting, etc. The girls had an especially rough time, sitting in piss-soaked, roach and lice-infested cells and taking a good deal of verbal abuse from more than one macho blue boy. Eventually everyone got a bail hearing, all were released on their own recognizance with charges ranging from assault on a police officer to disorderly conduct and inciting a riot. Everyone has been set for court dates.

This is just another example of the brutality of police, the Philadelphia police in particular towards punks. Just because we enjoy music and a lifestyle that are considered unconventional we are victims of abuse and anger. If a band of folk singers had been performing on Kater Street on August 7th, do you think police action would have been the same?? Think about it.

Your authority and power
has turned us sick and sour
And your justice is a lie
We're gonna fight until you die
MDC



The police are the Klan, are the Mafia, so you better take your stand. M.D.C. stands against the police repression, brutality, the macho inferiority and ignorance that encourages people to take a job where they can legally kick ass on the poor, minorities, women, homosexuals, use the law to strip all of their dignity. Who hasn't unnecessarily suffered at the hand of the army of the rich?

The police are the german shepherds, the strong arm of the mind enforcers, the principal political and religious leaders who enforce conformity to one's own culture which has been reduced to the programmed set of behaviors and roles. With their repression, through fear and guilt, they control over society, turn us into rats fighting in a maze against each other to gain their piece of cheese, as they smugly look on from above. Socialism for the rich, capitalism for the rest of us.

MILLIONS OF
DEAD COPS

WE NEED HELP

(You can say that again-hahaha)

Seriously, we need:

photos, art, stories,

poems, interviews,

lyrics, reviews, ideas,

support, PEOPLE!!!!!!!!!!!!

GET INVOLVED.....

SAVAGE PINK
1248 Day Street
Phila. 19125

Out on the Town with

SHIRLEY

One of the highlights of Summer '82 was Kelly and Joanne's hardcore pool party held in the beautiful New Jersey Burbs on the Fourth of July. The backyard was filled with Philly, Jersey, and New York punks swimming, skateboarding, drinking beer and barbecuing. The water in the pool was reduced to about two-thirds capacity from all the crucial diving and thrashing that was going on. Allison was a big hit in her Norma Kamali bathing suit. Surfer Joe won best tan. John Smith and Lynn were tied for best throw in the pool. By the time it got dark nearly everyone was fucked up and carrying on and the bands were getting ready to play. Seeds of Terror played first and did their expected lively, lightening quick set. The crowd started moshin and it wasn't long before the manicured lawn was churned up. AB's were next and they did an excellent show with covers of TSOL's Word Is and (get this) a sing-a-long of God Save the Queen. When it was Sadistic Exploits turn the moshin was reduced to a form of mud-wrestling and everyone looked like a bunch of Tide commercial rejects. The Exploits performance was as great as it was the night before with lots of new tunes. They are getting tighter and more diversified every day. However, all the fun was marred by assholes who started throwing fire crackers at the band and dancers. Drummer Howard had to be taken to the hospital when he was hit in the face by some fireworks and had to receive 11 stitches. The night pretty much ended with that.

Absolutely the most crucial hardcore event ever to be held on the East Coast to date, was the Dead Kennedy's show at the Paramount Theatre in Stanton Island. I rode up with AB's and Public Disturbance and when we got there there was a line nearly 2 blocks long waiting to get in. I never saw so many punks in one place in my life!! The Club was like a huge Tower Theatre; half dance floor and half seats with bars in the lobby, and although it was air conditioned it had to be 100 degrees inside. Nearly all the NY regular hardcores turned out plus lots of new faces and plenty of skins. I wandered down to the stage and waited for the first band to come on. The stage was big with an extension up front. High school football player type bouncers lined up at the front of the stage watching the crowd with shock. But they hadn't seen nothing yet. The curtain went up and SS Decontrol from Boston tore into their first tune. These guys were so intense I had to take about 10 steps backwards. Lead singer, Springa, has an uncharacteristically raw and wild voice that was powerful enough to shake the entire hall. This band epitomizes all that is hardcore!

Meanwhile the bouncers were going crazy. They didn't quite know what to do about the stage divers and their macho images were at stake. Finally, the club managers informed the bouncers to let the kids dive or "they'd have a riot on their hands."

New York's Kraut played second. They were polished, political and very, very good. See them and be sure to get their UNEMPLOYED single.

DOA was next. They moved out onto the stage extension and instructed the bouncers to sit along the front of the stage and not allow divers. This would have been okay some other night, but it was a pretty uncool thing to do at the time. This distracted from a performance that was pretty rock and rolled out anyway. I usually like this band but somehow they did not quite fit in with tonite's lineup.

As soon as DK's came out the stage was packed with people. It was nearly impossible to see the band because there were so many stage leeches. Jello kept asking them to dive already but most of them just hung out. I'm sure this was one of the reasons they weren't half as good as I expected. They played nearly all their old songs even "We Have a Bigger Problem Now" and tons of new stuff.

Afterwards while standing around out front, a fight broke out between some skins and locals. From what I could see the locals were generally looking for trouble, bothering girls, trying to steal records from SSD etc. One thing led to another and soon the locals were back with baseball bats. The New York punks, however, we're not intimidated. With a surprising show of unity, they went down and ruled on these guys. It's a shame that this violence has to happen (here and at the Starlite) but hopefully it will show that punks WILL NOT be pushed around. Honorable mention to Craig of AB's who straightened out some macho type asshole who was beating up on his girlfriend.

THAT'S ALL FOR NOW -- LOVE, SHIRLEY



YOUTH BIRIGADE

They don't understand my point of view
I'm told to do what they want me to
My freedom of expression and my ideals
Are cast aside no matter what I feel
You can't make me what I'm not
I won't be what you once were
I've got ideas of my own
I express them in my own way
Outer confrontations are meaningless
It's the inner struggles that make the change
You can bitch at me all you want
But only I can make the change

POINT OF VIEW

STIFF

We were standin' on the corner/
Got all caught up in spiral codes of black/
Shiny black jet stream and chrome on the asphalt/
The vehicle glistened gleamed/
Shined like the edge of a switch in the sun/
We fell on our knees/
Our hearts between our teeth/
We prayed to the God/
And for our sanity/
We prayed to insect-like vehicles and carrion/
Our hearts beat to black blood in the sun/
Like the edge of a switch/
We stood on the corner/

Chelsea Mann

SAVAGE PINK CONTEST

THAT'S RIGHT!!! Once again, Stiff Records--the world's most flexible record label--has teamed up with Savage Pink to bring you Yet Another Contest. This time you don't even have to answer any questions!!!! How simple can you get??? How much easier can we make it for you people??? This month it's the

Girlschool

contest!!!! That's right--ten lucky winners will receive beautiful GIRLSCHOOL "Lock Up Your Sons" tour poster that will enhance any decor!!! TEN WINNERS**count 'em**TEN!!! All you have to do is fill out the slip below (or a reasonable clone) and mail it to:

GIRLSCHOOL CONTEST
c/o Savage Pink
1248 Day Street
Philadelphia, PA 19125

All entries must be received before September 6th, 1982. Ten winners will be chosen at random by a wino of our choice. Winners will receive their prize in the mail and a list of winners will be published in the next issue of Savage Pink.

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GIRLSCHOOL CONTEST*****GIRLSCHOOL CONTEST*****

Dead Kennedys In Thugland

— Ronald Thatcher

The July 17th Dead Kennedys' gig will probably be most remembered by those who attended for all of the violence. I know of no violence between punks that night. However, because this event was at the Starlite in Kensington (a white, working-class section of Philly) (or non-working, as the case may be---ED) other people had different ideas.

This was undoubtedly the worst attack on Philly punks in our history. It was a whole year since the Black Flag/S.O.A./Autistic Behavior gig and the three-way violence between Philly punks, D.C. punks and Kensington locals--the latter still determined to show that their memory was intact. Throughout the night, however, it seemed that any excuse was enough for many locals to release a barrage of violent attacks.

Around 9:00, a homemade metallic bomb with ball-bearing and beebees was thrown into the crowd gathered outside the Starlite from a passing car. Very serious injuries resulted, and many victims were taken to the nearby Episcopal Hospital. Sherri from New Jersey, who was closet to where the bomb landed, suffered from intense foot burns, including muscle damage. Another NJ person, Mark, suffered leg injuries from the bomb. Several victims from that and other incidents at the Starlite were already crowding the hospital emergency ward. Throughout the evening Episcopal Hospital showed an unbelievable amount of incompetency, neglect, and an attitude almost matching the cops'. The cops themselves showed up after the bombing, saying that they were responding to what had sounded like a gun-blast. They acted as if no one was "really hurt" and had barely asked any questions about the incident. One victim, Wayne spoke to them at first, but of course there was never a follow-up. The police received descriptions of the car from which the bomb was thrown, and even a lisencc plate number, but there was no attempt made to track down the vehicle, and at the 26th Precinct (Kensington) there are no records of the bomb.



There are also no records of any other trouble either. The cops did their absolute best to let the Kensington thugs know they did not disapprove of their actions in the least. They showed up en masse periodically throughout the night, but never felt it necessary to stick around. They rarely stayed more than 15 or 20 minutes. Nothing was done to any of the Kensington people except once when the police attempted to separate those at the gig from the locals and chased some of them (the locals) down the block for being cocky.

Punks were brought inside the Starlite several times, and were encouraged to stay inside by the promoters. Being inside didn't always help. When a couple of rounds of baseball bat attacks occurred, the thugs came into the front room of the Starlite and beat more people.



Too many incidents occurred to list for now, but suffice it to say that despite bullshit excuses (like last year's Black Flag gig) and unprovoked attack came upon us from the locals, with approval of the local asshole cops, and a lame idiot hospital was what we had for the major victims. WELCOME TO KENSINGTON!!!!

The show itself went well. Civilian Defense was cancelled at the last minute and they were VERY pissed off. The Sic Kidz, Informed Sources and AB's all opened for the DK's doing their usual sets--AB's being the better of the three.

Biafra walked onto the stage and said into the mic, "...a big Fuck You to Lee Paris..." He accused Lee of various fuck ups, including a cancellation announcement of the gig--if I understood correctly. "This is the second time he fucked us over...if he shows up tonight, feed him to the people outside.", was Jello's final statement on the subject.

The Dead Kennedy's were great. They played lots of new material, including the new single "Bleed for Me", an anti-political torture song. Also, "Trust Your Mechanic" (about auto mechanics and doctors fixing one thing and screwing up another so you come back), "Government Flu", "Well-Paid Scientist", and "I Am the Owl".

Older highlights included "Kepone Factory", "Police Truck", "Man With the Dog Dogs", "Chemical Warfare", "Dog Bite", "Moral Majority" (after raising hell with against the religious, anti-abortion Right-to-Life assholes that same day at their convention, it was especially good to hear that one) and a rousing version of Holiday in Cambodia during which it was impossible to find the DK's



on stage because of all the dancers. Some of Klaus' equipment was knocked over and Jello emerged from the rubble, asking "What's the matter??? Why'd you stop playing??"

Again the crowd was very cool and the internal word of the night, and hopefully in the future, was UNITY. There was a lot of talk about sticking together and uniting that went beyond the usual discussions. People were feeling it and it seems that we are now capable of doing it. I really hope all of the Kensington ugliness was not in vain, and that we are fully awakened. I completely dislike Ardmoronic ideas of creating elite, fashionable ways to be, and deliberately dividing people like fucking religious sects. NO ONE RULES!!! To people like Kensington thugs all of us--punks, skins, anarchists, straight-edges, etc, are considered weird and they believe we are shit and deserve to be treated that way.

More trouble at the bus stop after the show as three buses passed the large punk crowd, who were attempting to stick together. (The subway tracks were under repair and bus service was the only way out.) Across the street a crowd of Kensington kids stood shouting and throwing bottles. Finally a cop stopped a bus (which was starting to leave, leaving a few punks stranded on the corner) and everyone was able to get away from the bullshit.

Whatever economic and social conditions created such ugliness, I still cannot help feel enraged by what hap-

pened. The Kensington thugs reconfirmed what bullshit it is to speak of "working-class" or "middle-class" rhetoric. It is where each individual is at in their minds, not in their neighborhoods. These Kensington creeps have no more brains than the fucking fascist Israeli military.

Sherri's room-mate Micki has been trying to gather information and take legal action about all of this. She has had the frustrating experience of trying to deal with the cops from the 26th Precinct (can you imagine if the situation was reversed and we had attacked Kensingtons with fists, baseball bats, bottles and a bomb what their reaction would have been???) and various local shit-head authorities. Any info you can supply, please send to her c/o Savage Pink. These attempts are not meant to signify approval of these morons (the authorities) or their system of doing things, nor does anyone have any illusions that very much satisfaction will come out of it. For now, these efforts are to show there is still a will to stand up against the odds--even in a place like Kensington where each segment seems to "cover" for the other. It is also to be a persistent thumb-tack in their asses, and to not just let it go by easy. It is the least Kensington deserves.



Don't go away!!
Dead Kennedy's interview
next page →

The Interview

Part One

DEAD_KENNEDYS_INTERVIEW

ZZ1ZZ82_Philadelphia

A: Allison (Savage Pink)
B: Bob (Savage Pink)
R: Robbie (Sadistic Exploits)
T!: Steve Fritz (Terminal!)
JB: Jello Biafra (DK's)
EBR: East Bay Ray (DK's)
KF: Klaus Flouride (DK's)

A: How did you end up being the only American band on Wargasm?

JB: We were the only American band they asked. They said they might be doing another volume of it, and they want to hear from more American bands, because they want a more united world scope record next time. Although I think they're going to want to extend it to things like folk people, regular rock-n-roll the Holly Near, Bonnie Raitt Syndrome as well, if they can do that.

A: Is it going to be released domestically at all?

JB: It's just mail order out of Sheffield in England, cause the guy made a deal for backing with everybody's favorite company, Cherry Red Records and got in trouble with 'em. Like many one person labels, or two or three person labels - we should talk - PAX Records is . . . they mean very well but they're somewhat disorganized. I am surprised

the record made it over here as much as it did - I was wondering whether we were ever gonna see one.

A: Most of them made it without the poster with the lyrics, which is vital for an album like that, but they're around.

JB: Ours came in kinda late so they didn't print the lyrics, plus we made the words up off the top of our heads, so there wasn't much point in printing anything.

B: That was spontaneous??

JB: Yeah, it was kind of a Witch Trials approach. What we did was we made a dubbed version of "Glued For Me", which you heard tonight - the anti-political torture song, and we took an outtake of that from the second album and made a quick dub mix of it and plugged the telephone directly into the board in the studio and did the phone conversation.

*I can't believe how
openly sick the people in
Reagan's circle are.
BIAFRA*

R: Who's doing the moaning?

JB: (pointing to Klaus) Margaret himself!!! Yeah, I'm Alexander. I couldn't get a good Haig imitation, so I just faked it. Now he's resigned so I'm glad I didn't mention any names. Know where Schultz comes from by the way? Becktal

operates San Francisco among other things. They're the largest builder of nuclear reactors in the third world, meaning now they have both the Defense Department, with Weinberger, and the Secretary of State to go over seas and say 'Hey stop shooting each other' and 'Wanna buy a nuclear reactor?!' It is so perverse-I can't believe how openly sick the people in Reagan's circle are.

T!: I think Casper Weinberger is from there also.

JB: Yeah, yeah- Weinberger, Shultz- and theres another one who's second in command somewhere else.

R: This has been bothering me for awhile -even though you've never mentioned it, do you consider yourselves Anarchist?

JB: Anarchy of the mind. In other words I think if suddenly there was no government and no law enforcement tomorrow in America, all those people out in front of the Starlite with baseball bats would start playing king of the neighborhood. Meaning to truly change the American society would take hundreds of years. So we believe in it...

KF: Personal anarchy for yourself.

EBR: Anarchy is . . . in America there's a lot of bad communication. They always have the drawing of the little guy with the cherry bomb. Anarchy in a way really works in that

everyone is really aware of what's going on around them and takes the responsibility for their actions, and also takes the responsibility for other people's actions. Like if you came to an intersection, instead of having stoplights, which is the government thing, by anarchy means everyone would pay attention to the other person. . . you don't crash into another person.

JB: The Italians! They're the most skilled drivers I've ever seen - because there's no rules on the road!

KF: In Rome, they're driving through that town at say 60 miles an hour, and there's not hardly any accidents you ever see. It's because people are just totally aware of their driving. They go through stoplights if there's nobody coming. But then you mention the word anarchy to them and they just look at you as if you're speaking some foreign language. All they understand is communism and fascism, and you've gotta be one camp or the other yet they live anarchy in a certain way.

JB: Trains will arrive two days late in Italy and people will shrug their shoulders because they're so used to it.

R: Here if it's five minutes late everyone gets all hot under the collar.

JB: Ol' Frank Rizzo will make 'em run on time

(General laughter).

T: Well it's weird now that Green is mayor the crime rates in Phila. have gone down without the records being fixed.

KF: What's Green like as a mayor?

T: Green- well first thing he did was cut the cop squad down by about a quarter.

JB: Mayor Feinstein has increased hers by significant amount- and hired like a bully police chief. Millions of Dead Cops who moved up to San Francisco from Austin, Texas and had experience with the cops there, said San Francisco police were even worse.

Interpreting anarchy as to go around and bash heads at a punk show... is redneck mentality in disguise, and we're fighting that tooth and nail.

BIAFRA

T!: One thing that really got me though, was being out in San Francisco and seeing for the first time real Nazi punks, and finally finding out what that song is about.

KF: We first encountered that in Philadelphia,

(General confusion and shouts of 'Yeah', 'Omni's', 'Nazis', 'Punks.')

EBR: There's a difference between Nazis and Nazi Punks.

KF: Yeah that's true - at Omni's it was like hell.

R: What happened?

KF: Omni's, well - they booked this like Nazi band with swastikas all over the fuckin place . . . and this guy comes in and he's got this swastika tattooed on his chest (gestures indicate a swastika about the size of a record album) and he's asking me this-n-that and I asked him 'Why did you do that to yourself?' And he says, 'Why does it bother you?' And I said, 'Yeah, it bother me - it represents 6 million people being killed . . .'. And he says, 'You got it wrong. It represents White Power.'

JB: And then afterwards - like conveniently Lee Salmon was away at EST camp and so the next day we tell him about it and he goes in his Lee voice, 'Well they have a right to their arts statement just like you have a right to yours . . .', ignoring the fact that if people like that were in control, he wouldn't be alive.

Back to Anarchy - applied currently, again Anarchy of the

mind we feel is very important. True anarchy means a hell of a lot of responsibility that a lot of people aren't willing to take. It means like doing things for yourself rather than expecting other people to do it, and looking out for your fellow human being. Interpreting anarchy as to go around and bash heads at a punk show or to go around and bash black people with clubs from your pickup truck, is redneck mentality in disguise, and we're fighting that tooth and nail.

EBR: Anarchy really has nothing to do with physical violence at all, its a con . . .

JB: It implies that - how to avoid physical violence. Most people have tried in anarchist society, but human beings throughout history have found that the greed factor, which I think is animal instinct in a way, undermines it sooner or later.

EBR: It's funny though, because when you're in the woods and you see, like a tiger chase down a deer violently, you don't have a reaction to that because its "natural." It's funny how people view human beings . . .

B: What's proven nature and what's human behavior?

EBR: What?

JB: That's an old question - whose smarter - people or dolphins, dolphins never needed real estate.

KF: This kid came up to me and starting asking me about the same stuff - 'Well okay, Anarchy, so what do ya do ... whadda we gonna do?' Just asking me like I'm supposed to have all the answers. (Laughter) I said generally all we're trying to do is to get people to think for themselves.

B: You emphasized that in the Anarchism in America film that you . . .

JB: (amazed) That actually came out???

"Decline" was almost as bad as 60 minutes going in and saying "here's what punk is about".

FLOURIDE

B: Yeah, it was at an Anarchist Conference, the three of you were sitting on a couch . . . and they showed "We have a Bigger Problem Now" . . .

(Mass confusion and general excitement between the DK's who speak rapidly in Swahili until someone notices Bob's Pro-Abortion badge . . .)

JB: The best way to shut up a Right to Life person, I've been using since 9th grade when there was a big argument in math class, was where there was this girl who came from a family of 14 who was very anti-abortion, and I said 'look if they had been abortions

you wouldn't be here!!!' And that was the end of that argument. Maybe that's why the Phyllis Schafly's of the world are so paranoid about it.

JB: (to Bob) Did you have the 'Shoot Bush First' button at Omni's, you had a ponytail then?

B: Yeah, that was my birthday . . .

KF: That was the day I had my wisdom teeth removed . . .

JB: It was an eventful day for all of us . . . maybe we all should have gone to EST camp . . .

B: No, the Divine Light Mission ...

T!: You known I lost an art director to them, so that's personal, y'know?

JB: Our old drummer lived with not one but two EST monsters, and they constantly drove him nuts.

T!: Well he's now in the Wolverines, isn't he?

JB: Yeah . . . no that's Ted, otherwise known as Bruce Scheslinger - he went musically in a somewhat different direction than we, as reflected by the Wolverines.

KF: He was leaning more towards jazz . . .

T!: One thing that caught me was when you put out In God We Trust, Inc. it seemed like a rapid reversal - now here's the new material; and you're back into the old style. Was In God

We trusi more or less just the thing to the loud fast?

JB: Yeah, we decided to put all those on one record, because the second album, when it eventually comes out - and I think it will - is gonna be more sort of like the psycho songs, the real dark songs like "Bleed For Me", "I Am the Owl" -- that's the long one in the middle that's about Watergate criminals come back to life in legitimacy. All based on a composite of real incidents that happened at various times - you'll see it when you see the lyrics. It's quite an evil song. We didn't want to mar the second album - the darkness - by sticking thrash tunes in the middle - just like "I Am the Owl" would mar In God We Trusi, because the feel would kind of glitch with each other. In God We Trusi just kind of spewed out kind of quickly cause we'd just come back from the East and grown really fond of the DC scene, which was re-enjecting the energy into the LA and San Francisco-style hardcore; which was starting to grow a little stale. But then they took it a few steps more to the extreme. We got info and thus out came "Hyperative Child". The gut reaction to the really ugly fighting going on on the West Coast - which has calmed down a bit now by the way - was "Nazi Punks Fuck Off". One thing that was really interesting was the first time we played "Nazi Punks Fuck Off," at a hall in San Francisco that had been known to have some real bad goon squading going on. One

older surfer from Santa Cruz would stand on the edge of the 5 ft. stage, wait for somebody to turn his back, and dive on 'em and punch 'em in the back of the head and run. A real, real coward in a way.

KF: That shit was going on tonite, too.

JB: But ~~not~~ like 10th Street Hall.

KF: No, but there was a couple of cowboys that paid to get in from the local neighborhood, that were just fucking being assholes.

R: That kind of stuff happened when Black Flag played there before . . . but that started with the DC skins.

JB: It's really sad because half those people would probably get into it because of the emotional outlet.

The ultimate chicken-shit in a way is to go down and graffiti the Ma & Pa store down the block and leave the bank on the corner alone. BIAFRA

T!: They were starting to but . . . okay what happened was I was talking to them before the show [at the DC show] and one member of the audience got up on stage, jumped off, and hit the girlfriend of the leader one of the main [Kensington] gangs, called the Lots. She got hurt

bad, the DC kids were having their fun jumping on peoples' backs and just hitting people on the head - which you don't do in Kensington.

JB: They didn't do that in DC when we were down there either, and they didn't do it in NY when they came up.

T!: The whole point of the matter stands they [the Kensington people] didn't understand what was going on, so they just came back and the riot happened. They just don't forget in that neighborhood. We thought that maybe they would.

JB: Yeah, well nothing ever happens there. [To make them forget.]

KF: It's a great hall in a bad place

JB: It was really funny - I flashed on - well it wasn't funny then, but it is now - is there was so much steam in there [the Starlite] and there were all these phoney ship's portholes getting very hazy. I figured oh my God we're playing on the Titanic and it's sinking . . . getting everybody to disco dance as they drown . . .

T!: That was the main image I was getting - like a band on the Titanic - that's what I was thinking of calling it. It was like the sea is coming in from the outside and . . .

EBR: There was more people inside than there was outside. Half the people outside were like these little girls on bicycles

- watching the action. There was a couple of maniacs out there, but there was more people inside.
- T: Well I was in the the ticket booth and the door was about 20 feet away and I couldn't see, I'd just see these squad cars stay there.
- EBR: There was more people inside, like if those people [the punks] were willing to defend themselves you could take a baseball bat away from three people.
- R: But see that's the thing - they won't [defend themselves].
- JB: Then you're stooping to their level.
- EBR: I said taking the baseball bat away from them.
- JB: Oh, I got it.
- EBR: But it takes a little risk.
- B: Yeah, because they were swinging . . . they were punching us and we were moving back into the club.
- EBR: Well the thing is they were like a barking dog, they were creating much more intimidation . . . they were creating more fear than they could actually do damage. In the hall there was a bunch of big punks that these people wouldn't swing at . . .
- JB: Mega-punks . . .
- R: So we could say then, that you're against violence?
- JB: We believe that there's a way to thrash and have fun and be cool. When you see the Fresno punks, and sometimes the San Francisco punks and LA punks and you get into it - there will be a lot of people thrashing - and this happened in DC when we were there, too - it's very positive, people are having fun. Especially in Fresno - when the Fresno people came to San Francisco - it looked like it was choreographed. No choreographer could get that many people to be swinging fists in the air and have them all miss each other.
- R: There's a thing coming out of NYC now called moshing. What they do is they kind of slam, but it's in a circle.
- KF: (nodding) Yeah, that was really cool, we were watching that last night [The DK's played the Paramount in Staten Island - to a crowd of 3000.]
- R: And not one person gets hit.
- KF: It's great, it's great. It's a great idea - four maybe five people in the middle and a circle going around them, it's like an indian thing almost. It doesn't go into the crowds all the time and fuck up the people that don't want to get into it.
- EBR: When you stand next to it, you've got to make a big decision whether you want to get up to that speed or not.
- KF: Earlier, during Autistic Behavior they were doing it a little bit during that.
- JD: We've said this over and over again, but I suppose it needs to be said again - there's a way to get violent with class and have fun with it, and direct it at the proper targets - and there's a way to get violent and be an asshole. A lot of people a lot of times at their first show who see it on the surface and don't know any better - they cross over and go the wrong way. Half the time if you talk to them and make friends with them you find they're frustrated people who are sick of being surrounded by Springsteen worshippers in their neighborhood and are looking for something else. If you just talk to them and tell them what it's all about nine times out of ten the ugly side stops.
- A: We live in Kensington and thats the way it is - at first they [the locals] were very hostile and eventually we got to talking to them and they'd ask us 'what's anarchy' and 'what's this' - they're more fascinated by us now than they are afraid of us.
- EBR: Some people were doing that - like the storeman was going absolutely bezerk, but some people actually walked out without being killed.
- T: Or like for me coming from an advertising family and things like that . . .
- JB: Ah-ha! No wonder your magazine's so well put together...
- T: I learned . . . I have 5 years experience

little bit during that.

experience under my belt.

EBR: Most of the people outside were just sitting around watching because there's no air conditioning in their house . . .

being they're from a town - some of them are from a town - called Ardmore. They distinguish themselves away from there.

that infamous incident we had - they had these parents and their punks.

A: Sit on their stoop - that's what they do.

B: They stand for nothing.

JB: Oh, Parents of Punkers?

JB: I think part of it might have been an underlying current of jealousy that they wouldn't even realize was going on. 'Here's all these people having intense fun in a way we don't understand and we're left outside.' At the level of education and mentality they have they just react violently rather than exploring.

JB: Ted said they're like the Orange County of Philadelphia.

T!: Yeah, they had the local version here.

KF: It's not even the level of education - they're in a real lousy fucking area - they're stuck there and they're real frustrated too.

T!: Well Ted should know he's from that area.

JB: Here's a measure of the success of In God We Trust, Inc. . . . One of the big shot TV religious programs in LA devoted apparently a 2 hour special to "Satanic Devil Music," focusing on the cover to that record and the Dead Kennedys as a whole, and Satan worshippers and things their kids should avoid. In other words, they had to put a hell of a lot of money into putting a slick documentary about it together in order to try to wipe us out and thereby we deprived them of a few swimming pools, a few more Rolls Royces. Oh did you hear that someone demolished Jerry Falwell's TV . . .

T!: It very in-breed, it's very traditionally oriented.

B: See they go to films and see "The Decline," and then they have their interpretation of what D.C. is about from that Black Flag show [at the Starlite last year] So they say 'we have to hate everybody, we have to put down everything' . . .

JB: "The Decline" really slanted things in this certain way that I don't think was fair . . .

B: His station! Yeah, his transmitter.

JB: They're the people we should be reaching. Speaking of . . . there's one thing, (to T!) there was a very interesting ad on the back of one of your magazines - a mercenary style . . .

Oh my god we're playing on the Titanic and it's sinking... BIAFRA

T!: Oh, the Ardmores!

T!: Well, I will say this for Ardmore though, a lot of it is not to be taken seriously - you know the back of the ad stated . . .

JB: As I said, there's a way of directing violence at proper targets . . . When there were people bashing heads at the Fleetwood in LA I could only think of all the Arco refineries down the road that nobody would ever touch. The ultimate chicken-shit in a way is to go and graffiti the Ma & Pa store down the block and leave the bank on the corner alone.

JB: Ardmore punks - what is the Ardmore thing?

R: It's trash.

KF: "Decline" was almost as bad as CBS 60 Minutes going in and saying 'here's what punk is about.'

A: Bullshit.

T!: Or Phil Donahue, or People are Talking. You should have heard

T!: The Ardmores are a group of people who did not want to be associated with Philadelphia.

2

B: I wanted to ask you about Europe. In reading that you were touring Europe, did you see the youth centers and things like that - the punks?

JB: Touring has a way of leaving superficial impressions of cities and things - you only scratch the surface a lot of that just by talking to people and . . . again, the first time we played in Sheffield there was a group there that we talked to for a couple of hours and learned a lot from them about the grassroots organizations people - the hippie thing from what I can tell was not as big over there as it was here, nor did it turn into the long-haired redneck Lynyrd Skynyrd-worshipping thing. Meaning people are not as afraid - some people- of being associated with ideas that would be labeled "too hippie" over here. Like the idea of a punk commune would send people through the roof over here, because the idea of being communal and taking responsibility for other human beings is something that rubs American fur the wrong way.

B: There's a backlash against Crass here.

KF: Crass has a backlash against America when you get down to it - I mean they won't come to America - it's a funny kind of condescending attitude that no one in America will understand what they are saying, which is what, calls it sort of short.

B: Rumour had them at least planning to go to that big anti-nuclear thing June 12th, that Reagan Youth tried to get all these punks together . . .

JB: Nobody ever wrote us!

B: You would have come?

JB: I don't know.

B: Did you go to the Pentagon on May 3rd? There's some conflicting stories about that. They said you volunteered and the organizers turned you away.

JB: That was at the UN thing in New York - the anti-US-intervention in El Salvador Rally. They were gonna have Pete Seger and I believe Richie Havans and they wanted to have the Dead Kennedys, and then the older organizers not only tossed us off the agenda because they didn't want any "trouble" - I said, 'Why not? Why are you organizing a demonstration if you don't want any trouble? You wanna make trouble!' - but they also supposedly booted off the student body president of Columbia University on the grounds that he was "too young." This is tragic - the people that actually learned from what went on in the sixties and are trying to continue . . . it's being marred by a prejudice that's against youth or whatever.

KF: They're the same people that used to scream, 'don't trust anybody over 30.'

JB: The identity crisis that's hard to face, except drowning in a bowl of granola I suppose.

B: You said in NY Rocker around the same time that in Vancouver there was more of a co-operation between older veterans, and young . . .

T!: Well the management for DOA and the Subhumans are both like long-hair.

JB: They both cut their hair although they both make no apologies for the way they were in the 60's and the fact that they're going to continue that.

R: There's nothing wrong with that.

JB: David Spanner still writes for Open Road as far as I know . . .

EBR: That's one thing that's kind of a slight trend in the last couple months, with the hardcore scene is like the very rigid rules about what bands are in and what bands are out.

B: Like Straight Edge or Anarchist . . .

EBR: Again, a year ago in San Francisco they'd have a hardcore band, an art band and maybe a schlock-pop band, at least it wasn't like this hate, this ambition, these very rigid rules about what is in and what is out.

T! When I was in San Francisco and I went and saw Flipper, opening was was Pop-o-pyes and then in between was the B-Team.

Live your Dreams-- Anarchism/Situationist

by Richard Metz

Life tomorrow could contain absolutely everything for everyone. Technology is at such an advanced state that there could be an overabundance of food and leisure time. What prevents us from attaining the world of our dreams? There is no one simple reason.

One cause is that presented with the awesome, maddeningly destructive world we live in today, most people have told themselves that their real dreams and desires will never be filled. They therefore choose more immediate goals that may ease the pain of modern life. This is one difference between survival, meeting the basic needs, and living, which is meant here to mean living ones' life to the absolute fullest potential.

This renouncing of real desires leads to a vacuum in which one says, "If I can't have what I really want, what can I have". Thus one forces oneself to choose between what already exists; what has been produced in the past, instead of wanting to create something totally new. Imagination is thus stifled, and the very power to imagine that life could be better if the situation was different, is lost. This loss of imagination becomes crit-

ical because it leads to apathy, selling out to the system, selfish exploitation of others for personal gain, and plain boredom.

Exactly how does our economic system, Capitalism, (the selling and buying of goods and services in a supposed free market), encourage the loss of imagination and real personal power.

Capitalism as it is practiced in America, works very well for one group of people; the wealthy. The wealthy control our economy because they own our economy. They decide the laws (Congress), justice (the courts of lawyers and judges) and foreign policy (the White House has no poverty) of our country. They manufacture whatever products they feel will sell the best, regardless of their real need. Products are sold through the multi-billion dollar advertising agencies, whose slickness and ability to deceive the public are without compare.

In the boring void where our imaginations were, American advertising replaces our dreams of a new free society with desires for new exciting products, fun-filled vacation packages, action packed movies and entertainment, and the "American dream includes a loving family with two kids, two cars, and a home in suburbia complete with all the latest

Continued over →

EBR: The B-Team aren't the world's greatest band, but I do like bills like that to an extent ... not all the time . . .

JB: We're caught in the middle of that in a way that frustrates me too. Like here's these people that are making really really different music and taking chances, and you want to support them, but on the other hand you don't want to watch them go get killed in front of your audience. Luckily we have a reputation that hasn't held up as well as Flipper's for subjecting our audiences to some very strange artists. I think maybe the days of Dead Kennedys and Wall of Voodoo on the same bill may have passed, at least to a degree.

Well, That's all for this issue, folks...be sure to pick up the next issue of SAVAGE PINK to continue the Dead Kennedy's saga, where more secrets will be revealed...

Jello's wedding!!!
Video games!!!!
Klaus leaves the room!!!!

same PINK time, same PINK station.....



MINOR THREAT

You tell me you like the taste
You just need an excuse
You tell me it calms your nerves
You just think it looks cool
You tell me you want to be different
You just change for the same
You tell me it's only natural
You just need the proof
Did you fuckin' get it?
It's in my eyes, in my eyes
And it doesn't look that way to me
In my eyes
You tell me that nothing matters
You're just fuckin' scared
You tell me that I'm better
You just hate yourself
You tell me that you like her
You just wish you did
You tell me that I make no difference
At least I'm fuckin' trying
What the fuck have you done?
It's in my eyes, in my eyes
And it doesn't look that way to me
In my eyes

PLUGS...

DISCHARGE to play somewhere else...that's right, EAST SIDE can't afford to pay them, probably because they've banned everyone who would come to see them...TOXIC SHOCK:if you seek the availability of more than the limited material in local shops, hardcore and anarchist records,badges,t-shirts, publications,etc--send 50¢ for the TOXIC SHOCK catalog: TOXIC SHOCK, POB 242, Pomona CALF 91769 (they've got DK's, Black Flag Circle Jerks,DOA,Crass...Hardcore at LOVE yes Lee(the scapegoat)Paris and Nancy Ex-Ploit to book punk bands and spin only the most crucial records one night a week--keep your ears peeled...MAXIMUM R-n-R MAGAZINE by the same people who brought you the Not So Quiet On The Western Front comp have the bestbestbestbestbest fanzine out--you must get issue #1 it is simply unbelievable, possibly the future bible of hardcore--MDC on the cover. Send \$1 to Max R-n-R, Box 288, Berkeley CALF 94701 (or six issues \$5)...remember DIS* CHARGE at an alternative hall.....

Live Your Dreams... continued

appliances. All of these new desires add up to continual huge profits for the nations rich, and the constant desire of the rest of us to become rich so that we may purchase more and more of these dream objects. Of course, the only way to become rich is to follow the rules and laws made by the rich and remember; "The one who rows the boat (the average Sue or Joe striving to the top) has no time to rock it".

Thus we think that we must go to work everyday, that work stinks but what can you do. That maybe if I had just a little more money, or if the president was nicer to poor people, well, things would be okay. Under the domination of the rich, life will never be okay. For one reason, we are all looked upon as expendable workers. It certainly will never fulfill our real desires. We must fight back. Real happiness can only begin to be seen by putting life into the control of the workers and community members who live it. 23

One method of fighting back is to use the slickness of advertising against itself. People look at advertising because they are bored and advertising provides momentary relief. By altering advertisements, but not changing their "look", we can make fun of them, criticize the product, criticize society, and make any power these ads once had to persuade people to buy, turn against that impulse. It makes people do a double-take and think for a moment, because they see their recognizable advertisement with some unexpected change, and they will read it totally different. This is the only one idea, create fifty more yourself.

This article was derived mostly from my readings of the Situationist International Anthology edited by Ken Knabb. The Situationist International was a group of mostly european radical intellectuals who from 1962-1970 produced writings and actions, most notable being their influence in the May- June 1968 uprising in Paris.

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LUNATIC FRINGE



LEGAL WEAPON: Death of Innocence
(Arsenal Records POB 1983 Del Mar
CALF 92014)

Lead singer Kat Arthur sounds like so many great female singers at once that it's hard to compare her to any one of them. One minute you think of Marianne Faithfull or Deedee Trot (UXA) and the next minute she sounds like Martha Davis (Motel) or an American Pauline Murray (Penetration). Her voice--Kat's, that is--is the best voice for hard-edged rock that I can think of. Musically, Legal Weapon is built around the driving guitars of Brian Hansen and former Adolescent Frank Agnew. At times bordering on hardcore, at others a haunting riptide. The lyrics are personal not political: "Sits, shakes there on the floor/She's been there once before/She's sick and she's sodomized/She's got the devil's eyes...:" Don't even be fooled by the title "War Babies", it's about society's private little wars, not one between the nations... "Throw myself before them/God I'd die from lack of boredom/It's an end to justify their means/They cry war..." Highly recommended if you like any of the vocalists mentioned above, and aren't too cool to like a lot of rock-n-roll guts mixed in with your punk. Bravo.

THE SAMPLES - DEAD HEROES (NO FUTURE - OI 14)

The Samples have a lot of rock-n-roll influences, at least in the A-Side, "Dead Hero." The best track probably being "Fire Another Round," a faster, punker, pogging song compared to the others. Buy it for either of two reasons, one-to keep up on the no future label releases or two-because you got some extra cash on hand.

"Lyrics" (I guess you'd call them lyrics) that are offensive to just about everyone. Example: "I said hey I wanna eat cunt on the rag/Girl you ain't gotta suck my cock/Dollface we ain't gotta fuck don't you know/All I want is to lick your period slit...cunt on the rag

I really, really hate to even quote these guys but I have to let you know how REALLY BAD they are...so. Is it possible to buy only one side of a record???

It's really a shame because MIA is totally the opposite of the other side. This band's really good, the music's fast, and the lyrics are interesting. Only one bad song--"I Hate Hippies", it's a little out-dated lyric-wise.

LUNATIC FRINGE - WHO'S IN CONTROL? - EP (RESURRECTION RECORDS)

The A side, "Who's in Control" is in itself worth the price of the single. Bear, the Vocalist sounds a lot like Mensi of Angelic Upstarts but the music is very original and good. Great lyrics!!

HAOTIC DISCHORD - FUCK THE WORLD EP Riot City Records)

The speed and style of this single are rightly close to popular American hardcore (which makes the thick English accents even more impossible to decipher) but the length make it unbearable. Are English bands looking over here for inspiration? If so let's try a little harder mates!

East Rites For Genocide and MIA
Smoke Seven Records 7230 Desoto Ave.
Suite 104 Canoga Park, CA 91303
First time I went to A-7 in NYC, Genocide was playing. The punks there were really pissed off yelling "Now is the time or Nazi death". Genocide ended up not laying because of a near-riot. Anyway, I can see why they were pissed off. Genocide is awful with no originality and nothing to say except a bunch of stupid

ANTISOCIAL - MADE IN ENGLAND EP
(LABEL UNKNOWN)

Boring songs that are too slow for the most part and all sound the same. Skip this one.

*'s 12" BLEED FOR ME b/w

Life Sentence arrives as we go to press. We got the import 12", it's really great w/a sleeve reminiscent of HOLIDAY IN CAMBODIA. Available soon on domestic 7" vinyl. UP to par with everything the Kennedys have ever done. BUY THIS!

CRASS FLEXI - NO NAME (NO LABEL)
(TAKEN FOR GRANTED IT'S ON CRASS RECORDS)

The story behind it's flexi goes like this. Once upon a time there was this band named Crass. Crass liked getting into trouble with the English government and this time they went too far. They recorded a flexi downing their country and their prime minister (calling her a snot and "ya fuck") getting their flexi taken off the market, so now it's printed in France. The beginning is a little boring radio announcement but the actual song is good. Very political about the Falklands. Sure to be a collectors item. (Note: Crass and its distributor Rough Trade, have both publicly denied any connection with this recording - Ed.)

CRASS: Christ--The Album
(Crass Records c/o Rough Trade)

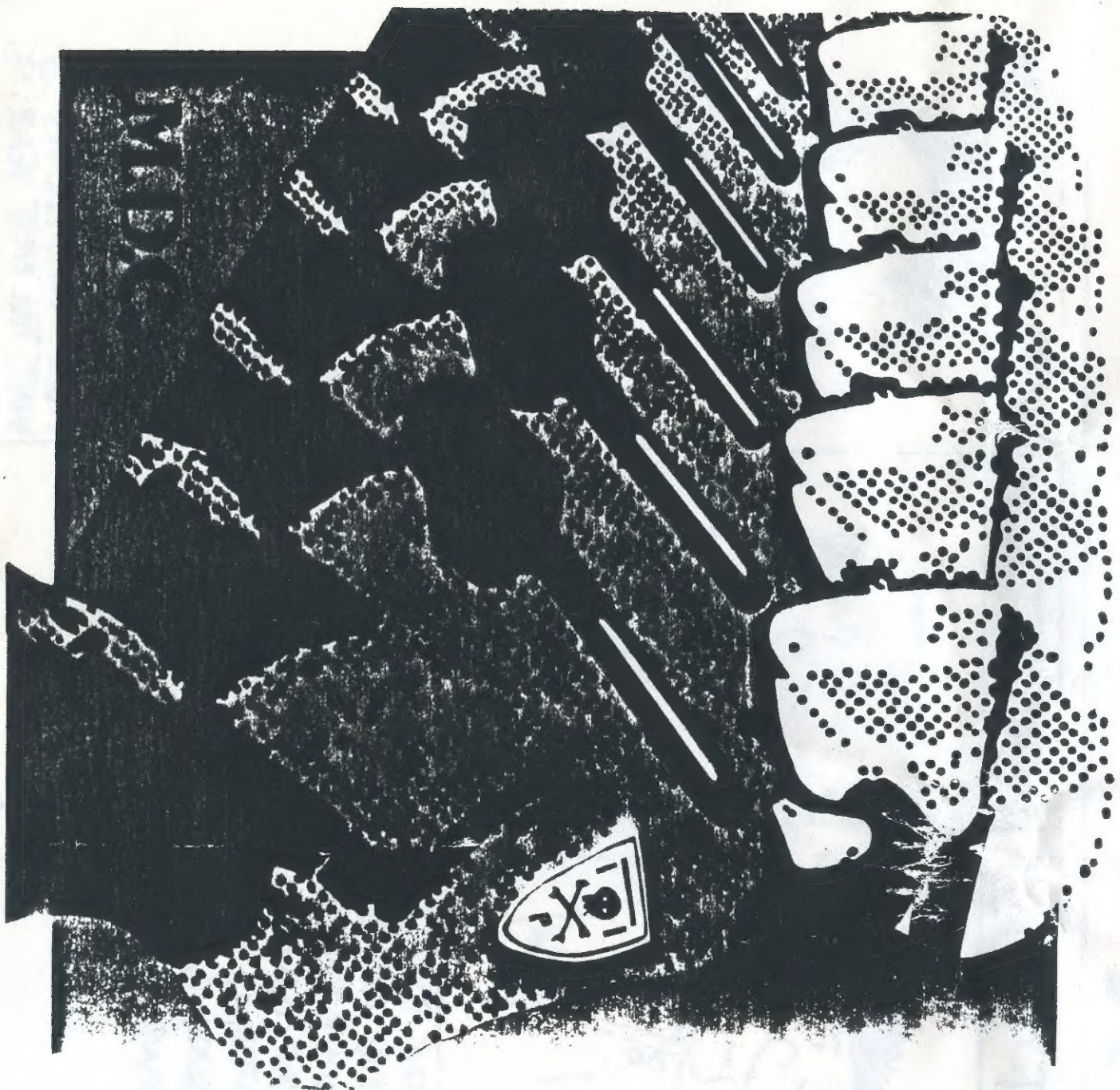
This gem had been so long in the making that we were beginning to get doubtful. It arrives just as we go to press, so we really can't give this package the detailed attention it deserves--perhaps we'll attempt that next issue. Packed in a black box and including two records, a huge lyric/statement booklet ("A Series of Shock Slogans and Mindless Token Tantrums") plus a huge poster, it's quite easy to see why Crass' latest offering has been so long in the making. The music/etc. itself clocks at about two hours. It is impossible, as I said, to drink it all in quickly. Suffice it to say that the package is much more than we even expected--the production is incredible, with tape loops between every song focusing on just about EVERYTHING--war, animal slaughter, sexual politics... One album is entirely studio material and the second is a collage of live tapings. This is a thinking collection, not something to thrash about to. If you're politically aware from a punk/anarchist point of view, or would like to be, this is for you.

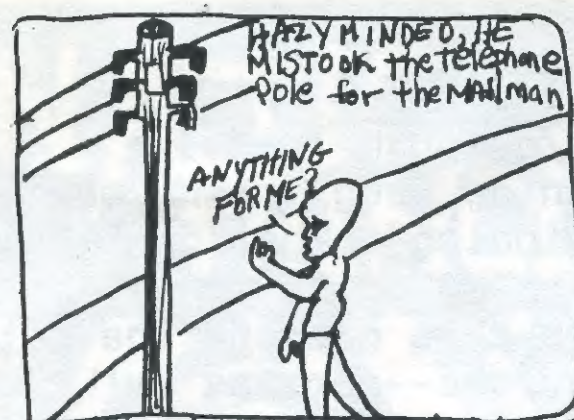
PLUG: Crucial Truth's

Darkened Days EP
we haven't heard it yet, but buy it anyway!!

MDC - MILLIONS OF DEAD COPS
(RADICAL RECORDS)

MDC are a group of anarchists from San Francisco (originally from Texas) and this LP has gotten loads of positive feedback. I haven't heard a new release from an unheard of band get such such great reviews before. MDC will probably be the next hip band to like so run and and get this one whether your anarchist or not. It's loud, it's fast and it's good. Move over Black Flag.

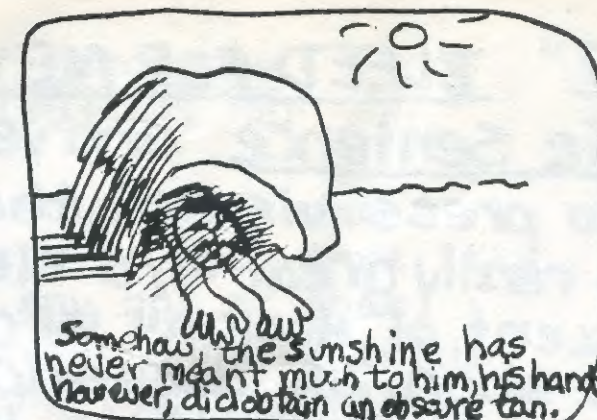




subjects of desperation #1

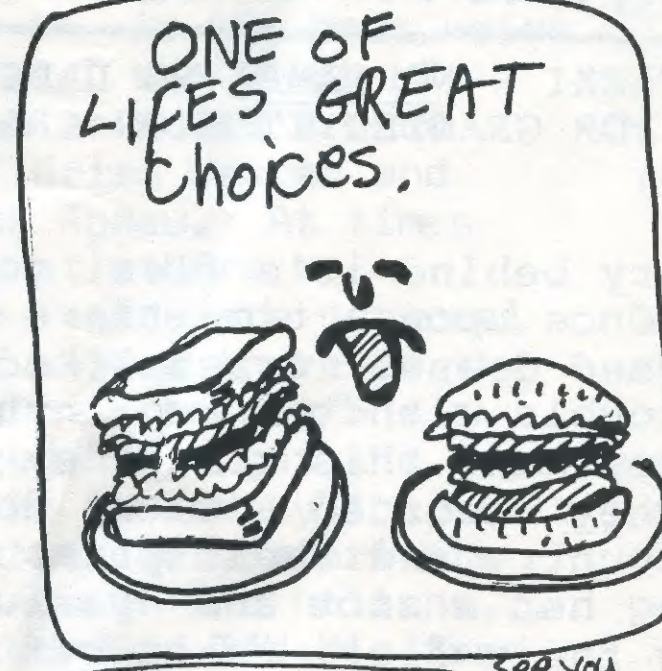


Subjects of desperation #2



Subjects of desperation #3

All COMICS By Richard Metz 1982



COMIX * * * *

SPIKE - "77" TO "79" SHORT - "79" TO "80" SKIN - "80" TO NOW MOHAWKS - "81" TO NOW



SPIKED HAIR CAME IN WITH JOHNNY ROTTEN + SID VICIOUS IN 1977. BUT AS MOST OF THE LEADERS EITHER DIED OR SOLD OUT, LIKE THE PISTOLS, CLASH AND DEAD BOYS SO DID MOST OF THE SPIKED HAIR STYLES.



SO AS PUNK DIED THE NEW WAVE WAS BORN. WITH SKINNY TIES AND SHORT HAIR (DON'T FORGET SMALL BUTTONS) YOU WERE SURE TO FIT IN THE CROWD.



JUST WHEN YOU THOUGHT YOU KNEW HOW TO DRESS THE RIGHT WAY OI! AND BLACK FLAG CAME OUT WITH THE SKINHEAD LOOK. PROBABLY THE MOST POPULAR LOOK TODAY.



THEN THERES THOSE CRAZY KIDS WITH FOOT HIGH HAIR MOHAWKS. INSPIRED BY THE KING OF MOHAWKS HIMSELF, WATTIE OF THE EXPLOITED. MOHAWKS SEEM TO BE THE NEWEST PUNK HAIR STYLE. WHAT WILL COME NEXT? WHO KNOWS? WAIT TILL NEXT YEAR!